

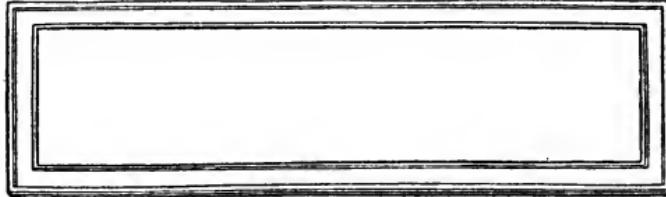
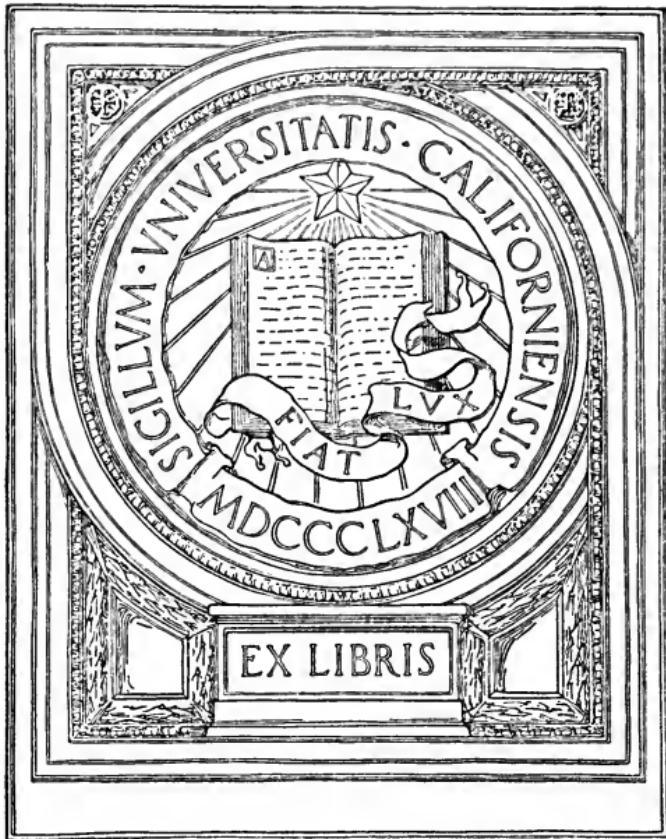
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ATALOGUE OF
DECORATED
EARLY ENGLISH
BOOKBINDINGS

EXHIBITED AT
THE GROLIER CLUB
1899

No. 36

29 EAST THIRTY-SECOND STREET
NEW-YORK





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DECORATED
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PREFATORY NOTE.

IN the absence of precise data relative to the external decoration of books by English binders prior to the middle of the XVIIIth century, it has been thought desirable to gather this group with the view of assisting by comparison to a wider knowledge of the subject. Decorative bookbinding of English workmanship prior to 1700 is of infinitely rarer occurrence than contemporary specimens from continental Europe, and the history of the craft has yet to be written.

It will be interesting to note the group of books printed in Oxford, and their uniform excellence of decoration.

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CATALOGUE.

1 Arrianus.

Basileae 1533.

4°, brown calf, gilt back, scroll ornamentation on the sides, with stamped corners, and in the centre the "Bear and Ragged Staff" device of Robert Dudley, Earl of Leicester.

Less than six of Leicester's books have been found bearing his device as above.

2 Aristotle.

Parisiis 1554.

4°, brown calf, gilt back, sides richly decorated, the centres bearing an escutcheon in black and white, with the device of Robert Dudley, Earl of Leicester, impressed in silver; the corners are finished with heavy stamps, and the intervening spaces with trefoil ornaments.

3 Peter Martyr. Most learned and fruitfull Commentaries.

London 1568.

fo., calf, King James the First's copy, with his arms on the sides.

4 **Turberville (George).** Booke of Faulconrie.
London 1575.

4°, purple velvet, with figure of a falcon and rose,
and corner ornaments all in silver.

5 **Plato.** Opera. Parisiis 1578.

fo. (three volumes), red morocco, gilt back, lace panel on
the sides within a wide border of similar character.

6 **Austrasiae Reges et Duces Epigrammatis,
per Nicolaum Clementem.**

Coloniae 1591.

4°, calf, with the arms of Charles I (when Prince of
Wales) impressed on the side covers.

7 **Spenser (Edmund).** The Faerie Queene and
Colin Clouts. London 1595-6.

3 vols. in 1, 4°, calf, gilt back, side corners, with the initials J. E. (John Evelyn) repeated in the back panels
and elaborated in the centre of each cover.

8 **Natali.** Evangelicae Historiae Imagines.

Antwerpiae 1596.

fo., gilt back, sides elaborately tooled ("pointillé") in
mosaic compartments.

9 **A Godlie Forme of Household Government.**

London 1598.

8°, calf, gilt back, sides decorated with large block ornaments filled in with acorns, embossed gilt edges.

10 **Camden (Wm.). Britannia.**

London 1600.

The dedication copy to Queen Elizabeth.

4°, olive morocco, gilt back, with the Royal Lion and fleur-de-lis in the panels, side corners, the arms of Queen Elizabeth in the centre, guarded by four falcons, the mark of Anne Boleyn.

11 **Caesar's Dialogue.**

London 1601.

8°, vellum, gilt sides, with the arms of Queen Elizabeth, said to be her copy.

12 **Book of Common Prayer and Holy Bible.**

London 1607.

fo., embroidered on tapestry with colored silks and threads of gold and silver, the design representing the Garden of Eden with figures of animals, etc., and the Temptation.

13 **Pindari. Carmina. Gr. et Lat.**

Oxford 1607.

fo., red morocco, doubled with red morocco and lavishly tooled with thistle, acorn, and other ornaments, gilt and marbled edges.

14 **Book of Psalms.**

London 1619.

12°, covered with needlework, colored and silver threads, on a red ground.

15 **Croy (François de).** The three Conformities, etc. London 1620.

8°, russia, gilt back, block corners and centre on the sides, filled in with stars.

16 **Godly Observations.** Manuscript circa 1620.

12°, silk, embroidered in colors, with gold and silver threads, depicting flowers, insects, and a composite lamb-squirrel.

17 **White (Francis).** A Replie to Jesuit Fishers. London 1624.

fo., brown morocco — dedicated to James II — with massive panel on the sides bordered with leaf ornaments, and the arms of the King in the centre.

18 **Smith (Capt. John).** The Generall Historie of Virginia. London 1624.

fo., brown morocco, sides heavily tooled in gold, the centre panel pointed with the triple plumes of the Prince of Wales and enclosing the Royal arms.

19 **Booke of Psalms.** London 1627.

12°, tapestry cover, with floral embroidery in colors on green ground.

20 **New Testament.** Cambridge 1628.

12°, needlework binding in gold, silver and colored silk threads.

21 **Book of Psalms.** London 1630.
 12°, embroidered in colors on a ground of white corded silk.

22 **Hayward (Sir John).** Sanctuarie of a troubled Soule. London 1631.
 12°, brown morocco, back and sides tooled and inlaid in compartments, with painted and gilt edges.

23 **Herbert (George).** The Temple. Cambridge [1631].
 12°, olive morocco, tooled on back and sides, with acorn and other ornaments.

24 **Fletcher, Jr. (Giles).** Christs Victorie. Cambridge 1632.
 4°, red morocco, back and sides richly tooled.

25 **New Testament and Psalter.** London 1633.
 12°, embroidered in colored and silver threads on white silk, with rose centre and corners, by the Nuns of Little Gidding.

26 **King Arthur.** History of. London 1634.
 4°, russia, rich gilt back (pointillé), gilt sides, with circle and corner ornaments by Walther.

27 **Holy Bible and Psalms.** London 1635-6.
 12°, white silk, embroidered with ornaments, the Tudor rose being prominent. Presumably executed by the Nuns of Little Gidding or Mrs. Mary Ferrar.

28 **Quarles (Francis).** Argalus and Parthenia and Divine Fancies. London 1636.
4°, blue morocco, gilt back, side panel with the initials M. C., embossed gilt edges.

29 **Sandys (George).** Paraphrase upon the Divine Poems. London 1638.
fo., brown morocco, back and sides covered with fleur-de-lis. Presentation copy to James, Duke of York, afterwards King James II.

30 **Sandys (George).** Ovid's Metamorphosis Englished. London 1640.
fo., red morocco, with the monogram and crest of Thomas Killegrew on the back, and his arms on the sides.

31 **Book of Psalms.** London 1640.
12°, embroidered with silver wire on red velvet, with clasps of silver.

32 **Herbert (George).** The Temple. Cambridge 1641.
8°, morocco, back and sides elaborately tooled.

33 **Book of Common Prayer and Bible.** London 1642-6-8.
8°, embroidered in colors on white satin by the Nuns of Little Gidding. The design shows Abraham's Sacrifice and other biblical subjects, together with beasts, birds and flowers.

34 **Quarles (Francis).** Divine Poems.

London 1642 [3].

8°, blue morocco, back and sides lavishly tooled, diamond centre in oblong panel.

35 **Quarles (Francis).** Divine Poems.

London 1642.

8°, olive morocco inlaid with red, and gold tooled.

36 **Whole Booke of Psalms.** London 1643.

12°, silk, with a floral design embroidered in colors, with threads of gold.

37 **Suckling (Sir John).** Fragmenta Aurea.

London 1646.

8°, red morocco, gilt back, sides elaborately tooled, with a border of rare excellence, introducing figures of birds.

38 **Cowley (Abraham).** The Mistresse.

London 1647.

8°, morocco, gilt back, sides richly tooled, with the initials E. P.

39 **Guarini (Baptista).** The Faithful Shepherd.

London 1647.

This is the copy mentioned by Lowndes, and internal evidence fixes its ownership by Charles I.

4°, blue morocco, gilt back, and on the sides the arms and cipher of King Charles I.

40 **Charles I.** The Pourtraicture of his Sacred Majestie. [London] 1649.
 8°, blue morocco, back and sides richly tooled, and a crown with the initials C. R. (Carolus Rex) on both covers.

41 **Charles I.** The Pourtraicture of his sacred Majestie. [London?] 1649.
 One of the presentation copies from Charles II prior to the assertion of rights. Oct. 31, 1649.
 8°, black morocco, gilt back, with the initials C. R. on the sides, surmounted by a crown, supplemented with the figure of a skull, and fleur-de-lis ornaments at corners of panel.

42 **The New Week's Preparation.** London n.d.
 12°, green morocco, sides richly tooled within and around a mosaic centre ornament.

43 **Note Book.** Circa 1650.
 12°, embroidered cover, in tent stitch, with silver threads and colored figures of "Justice," surrounded with flowers, fruits and insects.

44 **Davenant (Sir William).** Gondibert. London 1651.
 8°, blue morocco, back and sides elaborately tooled.

45 **Benlowes (Edward).** Theophila. London 1652.
 fo., green morocco, the arms of the author on both sides and the corners ornamented.

46 **Robertson (Wm.).** A Gate or Door to the Holy Tongue opened in English.

London 1653.

8°, blue morocco, gilt back and side border.

47 **The Gentleman's Calling.** London 1660.

8°, blue morocco inlaid with brown, a plain example of "cottage" binding.

48 **New Testament.** Cambridge 1662.

12°, blue morocco, richly tooled and fastened by silver clasps.

49 **Book of Common Prayer.** London 1662.

fo., red morocco, gilt back, double panel on the sides.

The C. C. of Charles II, between laurel branches, and crowned, occur in all the panels of the back, and the side corners are similarly treated.

This text was known as "the Sealed Book" of Charles II.

50 **Wenlock (John).** The Humble Declaration of.
London 1662.

4°, calf, gilt back, with the initials C. R. (Carolus Rex) and the arms of Charles II of England on both covers.

51 **Ellis (John).** S. Austin Imitated.

London 1662.

4°, black morocco, with the arms of Charles II on the sides.

52 Philips (Katherine). Poems.

London 1667.

fo., red morocco, gilt back, rich panel on the sides, with tulip and other floral ornaments in colors.

53 Paymaster's Account Book in MS. Royal Navy.

1673-4.

fo., blue morocco, sides covered with rich ornamentation in gold and mosaic compartments, relieved by light sprays of flowers, by Samuel Mearne.

54 Botley (Samuel). Jeremiah Rich's Pens Dexterity Completed.

London [1674].

8°, blue morocco, sides richly tooled, and heavily inlaid with red and brown morocco.

55 The Government of the Tongue.

Oxford 1675.

8°, blue morocco, back and sides covered with gold tooling in compartments, with painted ornaments.

56 The Art of Contentment.

Oxford 1675.

8°, blue morocco, covered with "pointillé" tooling in compartments, with painted ornaments.

57 The Government of the Tongue.

Oxford 1675.

8°, blue morocco, covered with an elaborate design in compartments (scroll and "pointillé"), with flower and leaf ornaments.

58 **The Art of Contentment.** Oxford 1675.

8°, blue morocco, rich design in "pointillé" on the sides in compartments, with ornaments painted in red and gray.

59 **The Ladies Calling.** Oxford 1676.

8°, blue morocco, sides richly and skilfully tooled, and interspersed with falcons' heads.

60 **Glanvill (Joseph).** Seasonable Reflections.

London 1676.

8°, blue morocco, gilt back, sides skilfully decorated with leaf sprays, flowers and birds.

61 **Burnet (Gilbert).** Memoirs of the Dukes of Hamilton. London 1677.

Large-paper copy.

fo., red morocco, gilt back, elaborate panel on the sides worked in "pointillé."

62 **Meadowe (Philip).** A Narrative of the Principal Actions occurring in the Wars betwixt Sweden and Denmark. London 1677.

12°, red morocco, covered with gilt tooling, introducing various insects in the central frame.

63 **La Liturgie.** Londres 1678.

12°, red morocco, rich "pointillé" tooling, with mosaic tablets.

64 The Lively Oracles, &c. Oxford 1678.

8°, black morocco, gilt back, sides finished in gold and mosaic.

65 Book of Common Prayer. Oxford 1679.

8°, red morocco, covered with gold tooling, and compartments in blue and red mosaic on the sides.

66 Cowley (Abraham). Works of.

London 1680.

fo., blue morocco, gilt back, rich double panel and border on the sides, with tulip and other ornaments.

67 Holy Bible. Oxford 1680.

fo., red morocco, completely covered with an elaborate design in gold and mosaic exhibiting the essential features of a pattern known as "cottage," the invention of Samuel Mearne. The crowned initials of William III are interpolated on back and sides, and the Royal arms are painted on the edges.

68 Cowley (Abraham). Works. London 1681.

fo., red morocco, covered with gold tooling and mosaic compartments. The ornaments used comprise the thistle, rose, tulip, crescent, star and flower vases, and the Bunbury crest has been added to the top back panel.

69 Dugdale's Ensigns of Honour. Oxford 1682.

Small 8°, russia, gilt sides, with acorn ornaments and crest, a demi-falcon.

70 **Horneck (Anthony).** The Great Law of Consideration. London 1682.

8°, red morocco, back and sides elaborately tooled in compartments, with colored ornaments.

71 **Ovid.** Elegies. London 1683.

8°, red morocco, gilt back, intricate tooling on the sides, painted ornaments.

72 **Denham (Sir John).** Poems and Translations. London 1684.

8°, blue morocco, richly tooled on back and sides.

73 **The Whole Duty of Man.** London 1684.

8°, blue morocco, back and sides covered with a floral and scroll design of unusual excellence, with painted ornaments.

74 **Bates (William).** The Danger of Prosperity. London 1685.

8°, red morocco, blue mosaic compartments, richly tooled, with floral, leaf and scroll ornaments.

75 **Brady (Robert).** Complete History of England. London 1685.

The dedication copy to James II, printed on large paper.
fo., red morocco, rich gilt back in compartments, and a panel on each side with the arms of James II.

76 Statutes of the Order of the Garter.

The Hamilton MS. copy. Circa 1685.

4°, blue morocco, ornamental panel on the sides, with repetitions of the crown and interlaced C. C. of King Charles II.

77 Display of Tyranny.

London 1689.

8°, red morocco, with the figure of Britannia (or Victory) impressed on back and sides.

This is one of the bindings executed for Thomas Hollis.

The decoration is scarcely appropriate, but his selection of emblematic ornaments, though perhaps carefully conceived, suffered the abuse of irrelevance in the hands of the binder. See also the specimen No. 127.

78 The Common-Wealths-Man Unmasqu'd.

London 1694.

12°, blue morocco, gilt back and sides, with crown ornaments and the monogram of William III, to whom the book is dedicated.

79 Bacon (Lord). Letters of. London 1702.

4°, red morocco, double panel on the sides.

80 Works of the Learned and Pious Author of The Whole Duty of Man. Oxford 1704.

fo., red morocco, gilt back, with acorn ornaments, sides divided into four panels, with centre ornament and grape-vine border, the panels floreated and the figures of a stag and hound introduced.

81 **Brodrick (Thomas).** *Historia Sacra.*
London 1705.

8°, blue morocco, richly tooled in compartments, introducing acorn, rose, thistle and tulip ornaments.

82 **Sherlock (W.).** *Scriptural Proofs.*
London 1706.

8°, red morocco. Queen Anne's copy, with her monogram and crown in the corners of panelled sides delicately tooled.

83 **Settle (Elkanah).** *Carmen Irenicum. The Union of the Imperial Crowns of Great Britain.*
London 1707.

fo., blue morocco, gilt sides, with central ornament of weird conception, including combination plants of roses and thistles, a crown, the pendant of the Order of St. Esprit, the motto of the Order of the Garter, etc., etc.

84 **Grew (Nehemiah).** *Meanes of a most ample encrease of the Wealth and Strength of England.*
1707-8.

8°, blue morocco, gilt back, sides tooled in a pattern known as "cottage," by Elliot and Chapman.

85 **Novum Testamentum.** *Oxonii 1707.*
fo., red morocco, sides in nine compartments covered with delicate tooling, introducing the thistle, tulip and other floral ornaments with leaf sprays.

86 **Rowe (Nicholas).** The Royal Convert.

London 1708.

4°, red morocco. The dedication copy to Charles, Lord Halifax, with his arms on the sides.

87 **Statutes relating to High Treason.**

London 1709.

12°, blue morocco, gilt back and sides, with the arms of Queen Anne on both covers.

88 **Rider's British Merlin.** London 1710.

12°, red morocco, back and sides covered with gilt tooling, metal clasps.

89 **Butler (Lilly).** Faith and Practice of True Christians. London 1711.

8°, blue morocco, gilt sides, with the crowned cipher of Queen Anne on both covers.

90 **Bedford (Arthur).** The Great Abuse of Musick. London 1711.

8°, blue morocco, sides elaborately tooled in gold, heightened with color, in the pattern known as "cottage." A fine example.

91 **Butler (Samuel).** Posthumous Works.

London 1715.

12°, red morocco, sides tooled in reduplicated compartments.

92 **Spenser (Edmund).** Works of.

London 1715.

12°, red morocco, crest in back panel, gilt sides.

93 **Mackqueen (John).** British Valour.

London 1715.

8°, back and sides richly tooled, double centre panel, being the presentation copy to Sarah, Duchess of Marlborough, from the author.

94 **Book of Common Prayer.** Oxford 1716.

8°, blue morocco, back and sides richly tooled.

95 **PSALMS OF DAVID.** London 1716.

12°, red morocco, covered with gold tooling, arms on both covers.

96 **Book of Common Prayer.** London 1717.

8°, red morocco, gilt back and sides.

97 **Book of Common Prayer.** London 1717.

8°, red morocco, gilt back and sides, centre ornament with falcons, wide border.

98 **Cibber (Colley).** The Non-Juror.

London 1718.

The dedication copy to George I, printed on large and thick paper.

8°, red morocco, richly tooled, with the arms of George I on both covers.

99 **Ovid.** *Metamorphoses.* London 1720.

12° (two volumes), red morocco, covered with gold tooling, in compartments, embracing the caduceus of Mercury, harp, etc.

100 **Prior (Matthew).** *Poems.* London 1721.

12°, red morocco, richly tooled side border and centre ornament.

101 **Dennis (John).** *Original Letters.*

London 1721.

8°, red morocco, side panels with centre-piece, and cherub corner ornaments.

102 **Reasonableness and Usefulness of the Catholic Religion.** London 1722.

8°, green morocco, back and sides covered with a rich floral design.

103 **The Whole Duty of Man.** London 1724.

8°, red morocco, elaborately tooled on back and sides for "Elizabeth Nicholas, 1725."

104 **Lely (Richard).** *Poems and Translations.*

London 1727.

8°, red morocco, crown ornament in the back panels, side border and elaborate centre with the initials of the author.

105 **Freebairn.** *L'Eloge d'Ecosse.*

Edinbourg 1727.

8°, black morocco, covered with rich tooling, with large compartment in "pointillé."

106 **Declaration of the Faith and Order in the Congregational Churches in England, etc.**

London 1729.

8°, red morocco, sides richly tooled in the "cottage" pattern.

107 **Waller (Edmund).** *Works.* London 1729.

4°, red morocco, sides decorated with flamboyant border, and ornaments including figures of Britannia, a beehive, archer, falcon, harp, lion and unicorn, etc. The liberty pole and cap are collateral evidence, together with his book-plate, that this copy was owned by John Wilkes.

108 **Horace.** *Opera.* *Pine.* London 1733.

8° (two vols.), red morocco, gilt and inlaid back, with interlaced C.C. and a wide border on the sides, by Johnson.

109 **Parnell's Poems.** Dublin 1735.

8°, red morocco, gilt back, side border, with the device of Trinity College, Dublin, on both covers.

110 **Hamilton (William).** *Book-Keeping New Modelled.* Edinburgh 1735.

4°, red morocco. The dedication copy to James, Duke of Hamilton, with back and sides richly tooled.

111 **Theobald (Lewis).** The Fatal Secret.

London 1735.

12°, red morocco, gilt back, sides tooled with radiating centre and corners, crown and triple plume ornaments.

112 **Shaftesbury (Earl of).** Characteristics.

London 1737.

8° (three volumes), red morocco, diamond centre panel on the sides within a border introducing figures of birds, etc.

113 **Faerni (Gabrielis).** Fabulæ Centum.

Londini 1743.

4°, blue morocco, sides inlaid with red and citron morocco (crude but ambitious), and richly tooled. Arms in the centre and corners.

114 **Moore (Francis).** A Voyage to Georgia.

London 1744.

8°, red morocco, side borders.

115 **Moore (Edward).** Fables for the Female Sex.

London 1744.

8°, red morocco, gilt back, the sides decorated with a triumphal arch in gold and mosaic, with figures of Fame, wreaths of laurel, dove and olive branch, and falcons.

116 **Virgilius.** Opera.

Dublin 1745.

8°, red morocco, gilt back, side border with crown and falcon ornaments, diamond centre with lozenge of white morocco.

117 **Hervey (James).** *Meditations among the Tombs.* London 1746.

8°, red morocco, gilt back, side border, and centre-piece with crown finials.

118 **Order of the Garter.** *Statutes of MS. with revisions to 1749.*

4°, blue morocco, side panel with crown, falcon and thistle ornaments, and the arms of George II in the centre.

119 **Ames (Joseph).** *Typographical Antiquities.* London 1749.

4°, red morocco, rich gilt back and sides, with border and centre ornament.

120 **Pocket Diary.** Circa 1750.

12°, red morocco, covered with floral ornaments and insects, silver bosses.

121 **The Ladies Diary.** London 1751.

8°, blue morocco, with flap and metal catch, floreated ornaments on back and sides, "cottage" pattern.

122 **Home (John).** *Douglas: a Tragedy.* London 1757.

8° (Garrick's copy), red morocco, wide border on the sides.

123 **Holy Bible.** Edinburgh 1757.
12° (two volumes), black morocco, heavily tooled on back and sides, with cornucopia and other ornaments.

124 **Walpole (Horace).** Royal and Noble Authors of England. London 1759.
8° (Horace Walpole's own copy), red morocco, gilt back, thistle border on the sides.

125 **Ovid's Metamorphoses.** London 1760.
8°, red morocco, skilfully tooled on back and sides with thistle, acorn, and other ornaments.

126 **Ovid's Metamorphoses.** London 1760.
8°, red morocco, gilt back, thistle border on the sides.

127 **Toland's Life of Milton.** London 1761.
8°, red morocco, with the emblematic tools adopted by Thos. Hollis.
Thomas Hollis, 1720-1774, the great-nephew of Thomas Hollis, the benefactor of Harvard College, and a supposed republican, selected a number of emblematic tools wherewith to have his horde of books decorated. In some instances the union of book and emblem may be conceded as appropriate, but not infrequently the connection veils a motive not visible to posterity.

128 **Pembroke (Lord).** Method of Breaking Horses. London 1761.
8°, green morocco, gilt back and sides.

129 Prayer and Thanksgiving.

Form of: for putting an End to the late
bloody and expensive War. London 1763.

4°, red morocco, gilt back, side border and rich centre
panel.

130 Holy Bible. *Baskerville.* Cambridge 1763.

fo., red morocco, rich side border, radiating centre and
corners inlaid in blue morocco, dove and olive branch
and cherubim ornaments.

131 Churchill (Charles). Poems.

London 1763-5.

4° (two volumes), red morocco, gilt back, side border.

132 Lives of the Earls and Dukes of Devonshire.

London 1764.

8°, blue morocco, side borders, with lion, crown and
falcon figures introduced. Horace Walpole's copy.

133 Hannay's Miscellanies.

London 1765.

8°, red morocco, emblematically tooled.

134 Lockhart-Boswell. *Disputatio Juridica.*

Edinburgh 1766.

4°, red morocco, covered with heavy tooling of a most
barbaric character, in unrelated parts.

135 **Anderson (James).** Constitutions of Free and Accepted Masons. London 1767.

4°, red morocco, back and sides covered with gilt tooling, birds, flowers, and other ornaments, doubled with green morocco, wide floral border, by Robt. Black. A variation of the "cottage" pattern.

136 **Fenelon.** Adventures of Telemachus. London 1768.

4°, red morocco, gilt back, rich side border with vases of flowers, by Baumgarten.

137 **Hogarth (William).** Works: Moralized by Trusler. London 1768.

8°, red morocco, back and sides heavily tooled with flamboyant ornaments and curious irrelevant figures, including an oriental Robinson Crusoe, birds, etc., etc.

138 **Ogilvie (John).** Poems. London 1769.

8° (two volumes), red morocco, gilt back, wide border on the sides, with thistle ornaments, etc.

139 **Book of Common Prayer.** Oxford 1772.

12°, green morocco, red morocco back with arabesques, sides richly tooled with floral, insect and other ornaments, blue centre within a red morocco panel. A variation of the "cottage" pattern.

140 **Psalms of David.** London 1773.

8°, green morocco, gilt back, side border.

141 **Novum Testamentum.** Londini 1773.

18°, red morocco, gilt back, "cottage" design on the sides elaborated with floral ornaments.

142 **Wood (Robert).** *Essay on the Original Genius and Writings of Homer.*

London 1775.

4°, green morocco (presentation copy from the author's widow to Horace Walpole), back and sides richly tooled with brackets and floral festoons, and Walpole's arms on both covers. Elmsly the bookseller had orders to bind this volume "in the most elegant manner."

143 **Bible in Miniature.** London 1780.

64°, red morocco, gilt back and sides, with an inlaid centre on each cover, with the Christian monogram I. H. S.

144 **Sterne (Laurence).** *Sentimental Journey.*

London 1790.

8°, red morocco, back and sides exquisitely tooled after the manner of Roger Payne.

145 **Common Prayer and Psalms.**

Paris 1791.

12°, calf, gilt back, with Etruscan panel on the sides, and painted edges, by Edwards of Halifax.

146 **Fabian (Robert).** Chronicle.

London 1559.

fo., olive morocco, gilt back, with crest and arms, side border and centre panel, also introducing the crest and arms, but executed with "blind" tools, by Roger Payne.

147 **Folengo (Theophilo).** Chaos del tri per uno. Vinegia 1527.

4°, citron morocco, rich back and side border by Roger Payne, doubled with citron morocco, with border and interior panel.

148 **Matthaei de Cracovia.** Tractatus Racionis. s. l. et a.

4°, olive morocco, side panel and corners in small tools, by Roger Payne, attested by his original bill.

149 **Plinii.** Epistolae. Neapoli 1476.

fo., olive morocco, gilt back, side border, and centre panel with rich corners, by Roger Payne.

150 **Apollonius Rhodius.** Argonauticon. Florentiae 1496.

4°, green morocco, gilt back, floral ornaments on the sides, by Roger Payne.

151 **Cary (John).** New Itinerary. London 1798.

8°, red morocco, back and sides richly tooled, by Roger Payne, with initial E (Princess Elizabeth?) in the centre.

152 **Livii.** *Historiarum.*

Elzevir. Amsterdam 1678.

12°, red morocco, with a beautiful inside border, by
Roger Payne.

153 **Chapelaïn.** *La Pucelle.* [Holland] 1656.

12°, olive morocco, rich gilt back and sides, executed
with small tools, in the characteristic manner of
Roger Payne, whose original bill for the work
accompanies the volume.

154 **Corneille (Pierre).** *Chef d'Œuvres.*

Oxford 1746.

8° (large paper), blue morocco, rich floreated back,
gilt sides, by Roger Payne, with his original bill.

155 **Terentius.** *Comoediae.* Edinburgi 1758.

12° (large paper), red morocco, rich gilt back and
side corners, by Roger Payne.

156 **Owen (John).** *Epigrammata.* Parisiis 1794.

12° (large paper), green morocco, rich gilt back, side
border, harp ornaments in the corners, by Roger
Payne, with his original bill for the binding.

157 **Walpole (Horace).** *The Mysterious Mo-
ther.* Strawberry-Hill 1768.

8°, citron morocco, rich gilt back and sides, by Roger
Payne.

158 **Household Book of the Earl of Northumberland.** London 1770.

8°, red morocco, gilt tooled, by Roger Payne, with his bill for the same.

159 **Sallust. Opera.** Londini 1789.

8°, red morocco, rich gilt back and side corners, by Roger Payne.

160 **Anacreon.** Parmae 1791.

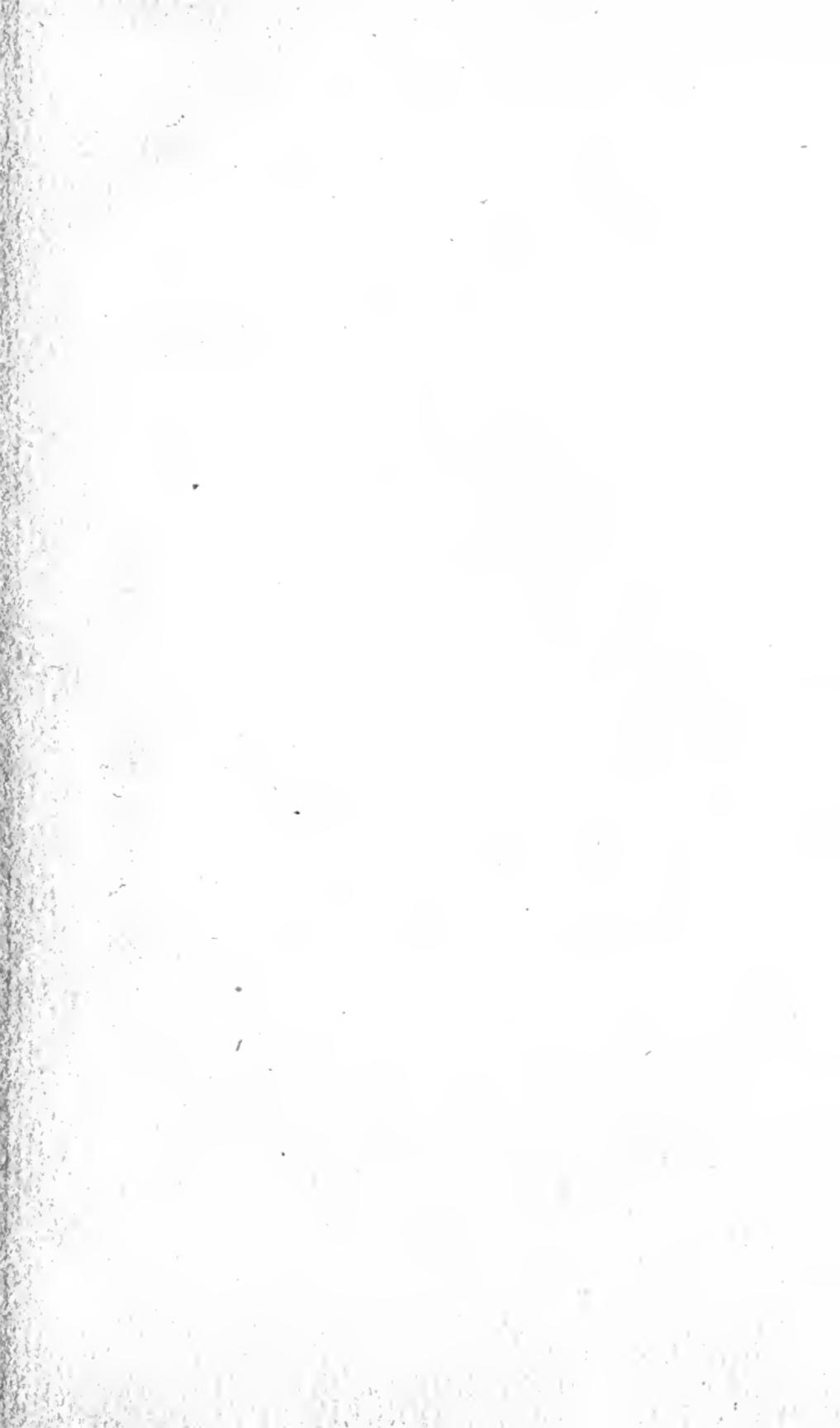
4°, red straight-grain morocco, gilt back, sides decorated with a grape-vine wreath of exquisite design and workmanship, with elaborate corners, by Roger Payne. A superb example, of rare design and excellence.

161 **Holy Bible.** Edinburgh 1715.

8°, blue morocco, rich gilt back, side panel and border. This famous specimen of Roger Payne's workmanship, executed for his namesake, Thomas Payne, the bookseller, is best described in the binder's own language according to the original bill enclosed: "finished in the Richest & most elegant Taste, Richer & more exact than any Book that I ever bound."

162 **Naturalists' Pocket Book.** London 1796.

12°, red morocco, finished in gold and mosaic in compartments, with a case uniformly decorated.



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